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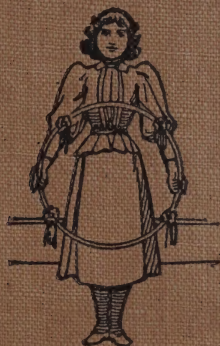
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HOOP EXERCISES

An English Musical Drill

By A. ALEXANDER, F.R.G.S.



With Musical Accompaniments

By KATHLEEN GIBSON

LONDON

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No. 6]

HOOP EXERCISES

AN ENGLISH MUSICAL DRILL

BY

A. ALEXANDER, F.R.G.S.

Principal of the Southport Physical Training College

AUTHOR OF "HEALTHFUL EXERCISES FOR GIRLS," ETC. ETC.

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With Musical Accompaniments

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Nov. 29, 1897.

8.

HOOP EXERCISES.



FIG. 1.

THE APPARATUS.

THE apparatus used in this drill is a wooden hoop, decorated with knots of brightly-coloured braid and small bells. These are placed at each quarter of the hoops, which are made in two sizes, and can be supplied through the Publishers.

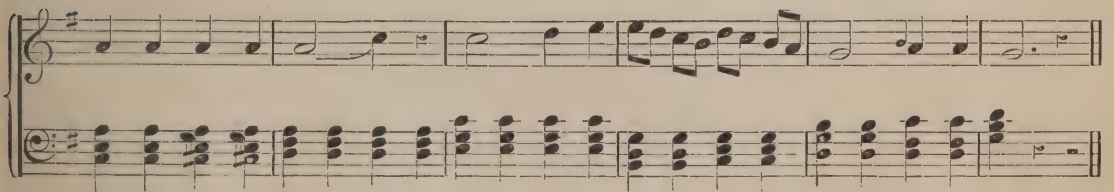
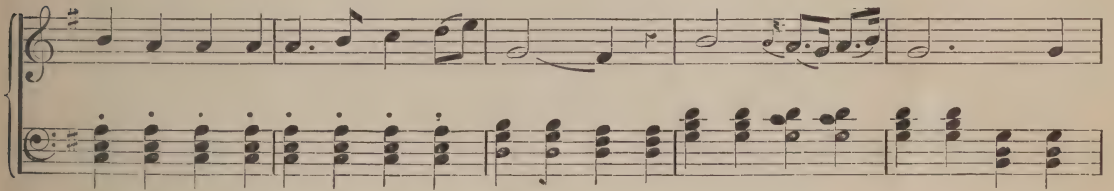
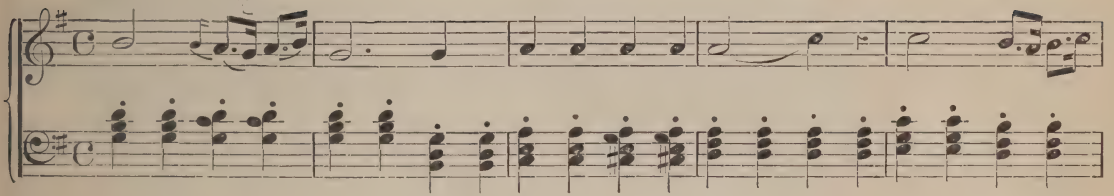
THE FORMATION.

In forming up, preparatory to marching on, the pupils should be arranged into one line according to size, the tallest leading. The hoops should be carried over the right shoulder and under the left arm. In marking time, the bells should be shaken at every first and fifth step. On reaching the far end of the room the pupils should make a right turn and form into four abreast, marking time until all are formed into fours (see fig. 1). The line should then advance to the front, and march on to their positions, the leaders marking time while the remainder of the lines file around them into their places behind the leaders. Pupils should observe straight lines and equal distances apart.

NOTES TO PUPILS

THE "MARCH ON."

"Should he Upbraid."

Moderate Time.

FIRST EXERCISE.

Teacher's words of command—"Attention," "One," "Two," "Three," "Four." *Directions for Pupils.*

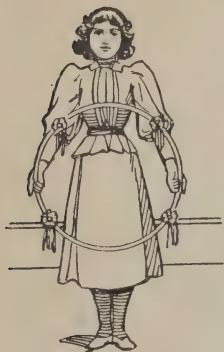


FIG. 2.

At the word "Attention" pupils will bring the hoop over the head, and come smartly to the position of fig. 2.

At the word "One" pupils will raise the right side of the hoop over the left shoulder (see fig. 3). At the word "Two" they will bring the uppermost part of the hoop over the



FIG. 3.

head, and down to the right side until it encircles the waist (see fig. 4). At the word "Three" they will bring the left side of the hoop over the right shoulder, reversing the position of fig. 3; and at the word "Four" they will resume the position of "Attention." Repeat eight times and then reverse the movement.

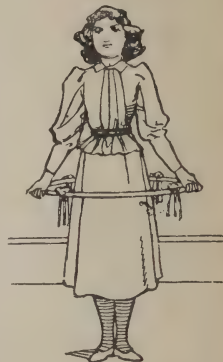


FIG. 4.

FIRST EXERCISE.

"Come, Lasses and Lads."

Moderate time.

Repeat.

SECOND EXERCISE.

Words of command—"Forward," "Backward." *Directions*.—At the word "Forward" the pupils will make a pace to the front, commencing with the left foot, at the same time the hoop must be raised above the head, as in fig. 5; at this point bring the right foot also forward, completing the step to the front. At the word "Backward" make a pace back again to the starting-point, commencing with the right foot, at the same time bring the hoop over the head (see fig. 6) until—when the feet are together—it encircles the waist, completing the movement. Repeat sixteen times.



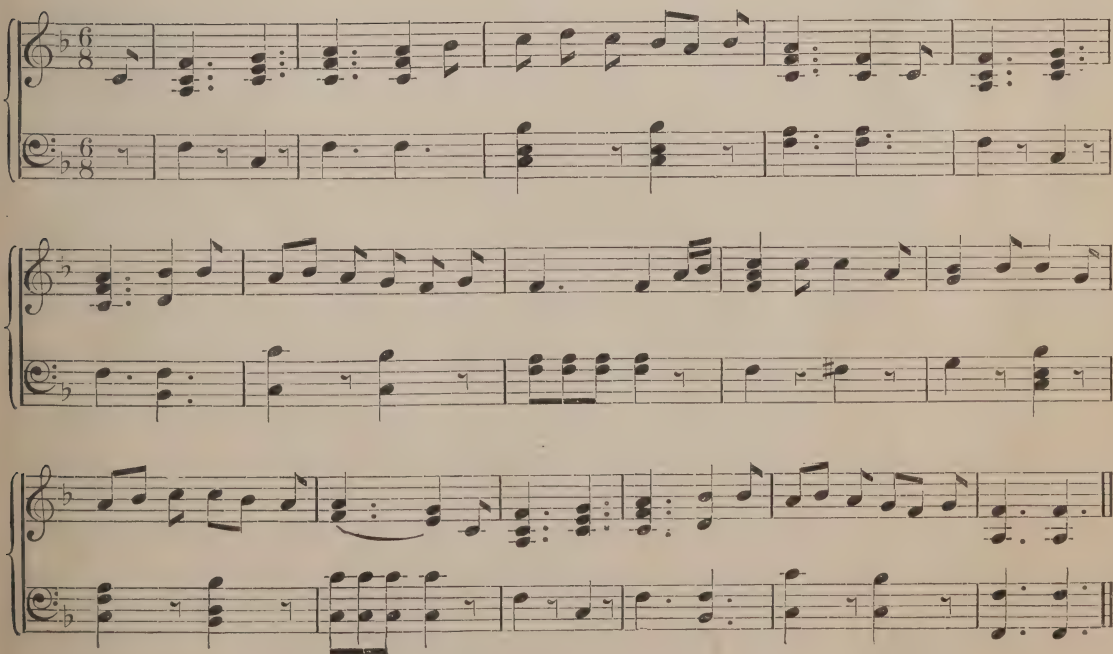
FIG. 5.



FIG. 6.

SECOND EXERCISE.

"Begone, dull Care!"



THIRD EXERCISE.

Words of command—"Bend sideways," "Right," "Left." *Directions*.—At the word of command bring the right foot forward, the feet being kept at right angles, simultaneously raise the hoop above the head. At the word "**R**ight" bend to the right side, keeping the head well back (see fig. 7). At



FIG. 7.

the word "**L**eft" bend to the left side, reversing the movement, as shown in the dotted figure. A change can be made by revolving on the heel and facing the rear, repeating the movement in that direction. Repeat eight times each way.

FOURTH EXERCISE.

Words of command—"Shoulders," "One," "Two," "Three," "Four." *Directions*.—Commence from the position of fig. 8. At the word "**S**houlders," "**O**ne," raise the hoop level with the shoulders



FIG. 8.

(see dotted lines). At the word "**T**wo" raise the hoop above the head (see dotted lines). At the word "**T**hree" bring the hoop to the level of the shoulders again; and at the word "**F**our" bring the hoop down to the starting point again. Repeat thirty-two times.

THIRD EXERCISE.

"Here's to the Maiden of Bashful Fifteen."

The musical score for the Third Exercise is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each. The melody is primarily composed of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes in the bass line. The piece concludes with a double bar line.

FOURTH EXERCISE.

"Love was once a Little Boy."

The musical score for the Fourth Exercise is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of three systems of two staves each. The melody is composed of quarter and eighth notes. The accompaniment includes chords and single notes. The piece concludes with a double bar line.

FIFTH EXERCISE.

Words of command—"Above Head," "Around Waist." *Directions*—Commence from the position of fig. 9. At the word "Above Head" make a pace to the right side, at the same time raise the hoop



FIG. 9.

above the head, as shown in the dotted lines. At the word "Around Waist" make a pace to the left, back to the starting-point, at the same time lowering the hoop until it is around the waist, as in fig. 9. Repeat sixteen times.

SIXTH EXERCISE.

Words of command—"Shoulders," "Right Foot Forward," "Forward," "Backward," "Change." *Directions*.—At the word "Shoulders" bring the hoop level with the shoulders. At the word "Right Foot Forward" advance the right foot forward, bending the advanced knee, left leg straight, and feet

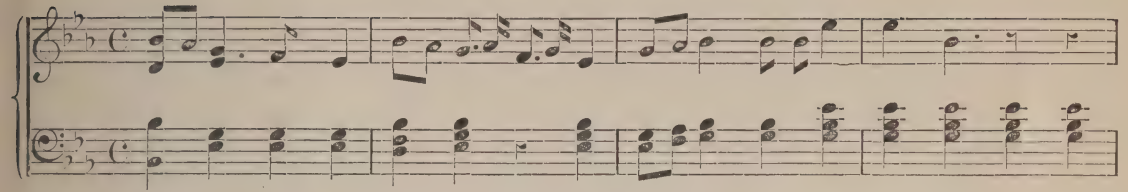
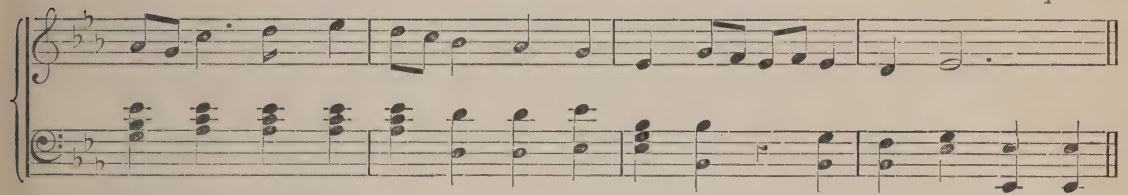


FIG. 10.

at right angles (see fig. 10). At the word "Forward" thrust the hoop vigorously forward, as indicated by the dotted arrow in fig. 10. At the word "Backward" bring the hoop back to the shoulders again. At the word "Change" revolve on the heels to the left, and face the rear, repeating the movement in that direction. Repeat eight times each way.

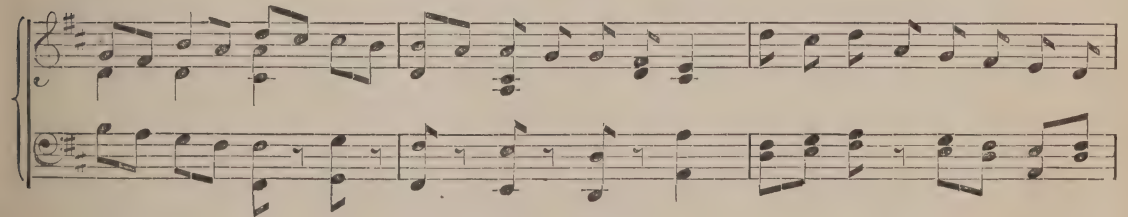
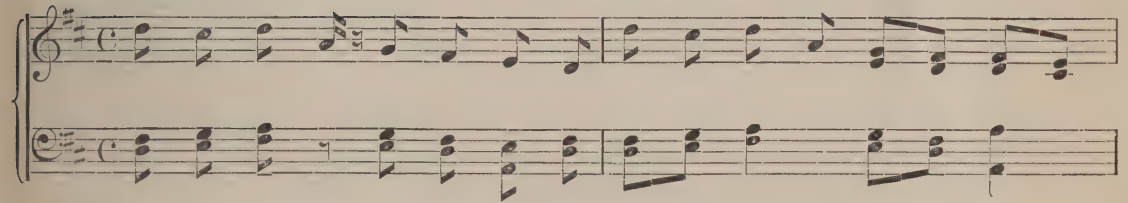
FIFTH EXERCISE.

"The Bailiff's Daughter of Islington."

*Repeat.*

SIXTH EXERCISE.

"I've been Roaming."

Moderate time.*Repeat.*

SEVENTH EXERCISE.

Words of command—"Swinging," "Right," "Left," "Shoulders." *Directions*.—Commence from

the position of "Attention" (fig. 2). At the word "**Swinging**" raise the arms upwards, as in fig. 11. At the word "**Right**" make a pace to the right, at the same time describing a circle from the left, downwards and upwards to the right side (see dotted lines in fig. 11. At the word "**Left**" make a pace to the left, back to the starting position. At the word "**Shoulders**" alternate the previous movement by bringing the hoop horizontally over the head until level with the shoulders, as in fig. 12. Repeat sixteen times.



FIG. 11



FIG. 12.

EIGHTH EXERCISE.

Words of command—"Skipping," "One," "Two," "Change." *Directions*.—At the word "**Skipping**," "**One**," raise the hoop around the face, holding it with both hands by the lower end, the hands being level with the shoulders, the backs of the hands to the front (see fig. 13). At the word "**Two**"



FIG. 13.



FIG. 14.

bring the hoop downward to the front, and, skipping, pass it under both feet (see fig. 14) to the rear, and over the head to the starting-point. At the word "**Change**" reverse the movement by passing the hoop backward over the head. Repeat eight times each way,

SEVENTH EXERCISE.

"Drink to me only."

The musical score for the Seventh Exercise, titled "Drink to me only," is presented in four systems. Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat) and the time signature is 6/8. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system shows the beginning of the piece with a steady eighth-note accompaniment. The second system continues the melody and accompaniment. The third system features a change in the accompaniment pattern, with longer note values. The fourth system concludes the exercise with a final cadence.

EIGHTH EXERCISE.

"Gaily the Troubador."

The musical score for the Eighth Exercise, titled "Gaily the Troubador," is presented in two systems. Each system consists of a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The first system shows the beginning of the piece with a steady eighth-note accompaniment. The second system continues the melody and accompaniment, ending with a final cadence.

NINTH EXERCISE.

Words of command—"Side Charges," "Right," "Recover," "Left," "Recover." *Directions*.—Commence by holding the hoop as in "Attention," fig. 2. At the word "Side Charges," "Right,"



FIG. 15.

lunge with the right side, with the right foot, the right knee to be bent, the left leg kept stiff, and feet at right angles; bring the hoop to the left shoulder, as in fig. 15. At the word "**Recover**" close the heels,



FIG. 16.

as in the starting position. At the word "**Left**" lunge in a similar manner to the left side (see fig. 16); and at the word "**Recover**" close the feet as before. Repeat eight times in each direction.

NINTH EXERCISE.

"Hearts of Oak."

In moderate time.

A musical score for a piano exercise titled "Hearts of Oak." The score is written for piano in common time (C) and consists of five systems of two staves each. The tempo is marked "In moderate time." The dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The score begins with a treble clef and a common time signature. The first system starts with a forte (*f*) dynamic. The second system continues the melody and accompaniment. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system features a fortissimo (*ff*) dynamic, with a crescendo hairpin leading to a final forte (*f*) dynamic. The fifth system concludes the piece with a final fortissimo (*ff*) dynamic and a double bar line.

TENTH EXERCISE.

Words of command—"Charge with Hoop around Waist," "Forward," "Recover." *Directions*.—Repeat the words "Charge with Hoops around Waist" as an intimation, and then at the word "Forward" lunge forward with the right foot, bending the advanced knee, the left leg stiff, and the



FIG. 17.

feet at right angles, at the same time bring the hoop from the position of "Attention" over the head and around the waist, as in fig. 17. See that the head is kept well back. At the word "Recover" bring the hoop over the head to the front, and close the heels. This movement can be made in various directions. Repeat sixteen times.

ELEVENTH EXERCISE.

Words of command—"Charge Obliquely, Hoop to Right Side—Charge," "Recover." *Directions*.—At the words "Charge Obliquely, Hoop to Right Side—Charge" the pupils will lunge obliquely forward, bending the advanced knee only, and keeping the feet at right angles; simultaneously bring



FIG. 18.



FIG. 19.

the hoop to the right side of the body and look upward (see fig. 18). At the word "Recover" keep the left foot in its position, and bring the right foot well to the rear, at the same time revolve the hoop around to the left side, and look up; the left knee will now be bent, the right stiff (see fig. 19). A change can be made by charging towards the left side. Repeat sixteen times.

TENTH EXERCISE.

"The British Grenadiers."

Musical score for "The British Grenadiers." The piece is in 2/4 time, key of D major (one sharp). It consists of three systems of two staves each. The first system shows the initial melody and accompaniment. The second system continues the piece. The third system concludes with a double bar line. The word "Repeat." is written below the final system.

ELEVENTH EXERCISE.

"Tom Bowling."

Musical score for "Tom Bowling." The piece is in 2/4 time, key of D major (one sharp). It consists of two systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic marking and a crescendo hairpin. The second system continues the piece, also featuring a mezzo-forte (*mf*) dynamic marking and a crescendo hairpin. The piece ends with a double bar line.

TWELFTH EXERCISE.

Words of command—"Charge, Hoop above Head," "Recover, Hoop behind Head." *Directions.*—At the words "**Charge, Hoop above Head**" the pupils will lunge obliquely to the right with the right foot, bending the right knee, straightening the left, and keeping the feet at right angles, at the same



FIG. 20.



FIG. 21.

time the hoop should be raised above the head and the face turned upward (see fig. 20). At the words "**Recover, Hoop behind Head**" the pupils' left feet should remain in their position, and the right foot should be brought well to the rear, and the hoop brought down to the level of the shoulders, as in fig. 21. Repeat sixteen times.

TWELFTH EXERCISE.

"The Bay of Biscay."

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The time signature is 2/4. The key signature has one sharp (F#), indicating the key of D major. The first system contains six measures. The second system contains six measures. The third system contains five measures, ending with a double bar line. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests.

THIRTEENTH EXERCISE.

Words of command—"Shoulders—Charge," "Recover." *Directions*.—At the words "**Shoulders—Charge**" lunge forward with the right foot, advanced knee as usual bent, the left kept stiff, feet at right



FIG. 22.

angles, simultaneously bring the right side of the hoop over the head on to the right shoulder, and look up (see fig. 22). At the word "**Recover**" assume the position of "Attention" (fig. 2) again. A change

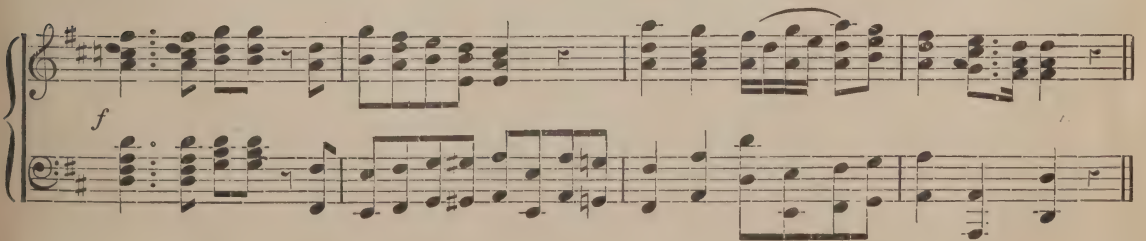
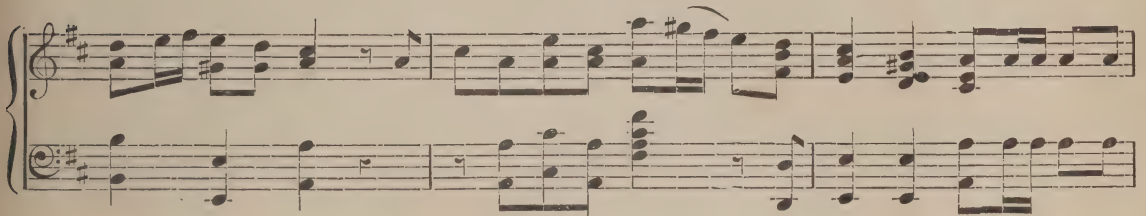
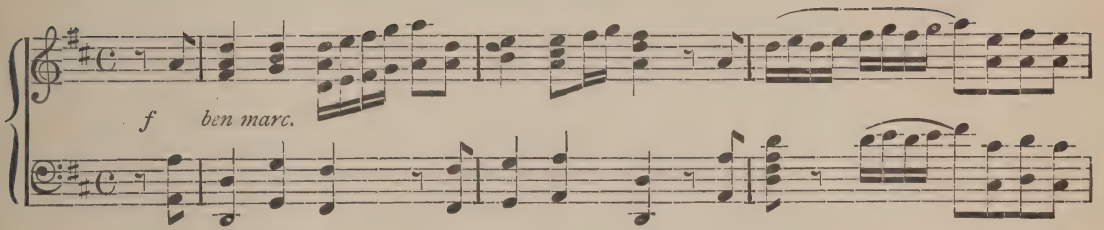


FIG. 23.

can be made charging to the rear with the left foot, as in fig. 23, and also in other directions. Repeat sixteen times.

THIRTEENTH EXERCISE.

"Rule Britannia."



THE "MARCH OFF."

In "marching off," the leaders of each double line can turn inwards and march to the far end of the room. Assuming there are four lines, they can re-form into "fours" and march down the centre



FIG. 24.

of the room (see fig. 25). After "marking time" here, a "right turn" may be made, and the lines file off, the first line leading. The hoops may be carried over the head, as in fig. 24, or held around the



FIG. 25.

face, as in fig. 13, or above the head, at the discretion of the teacher. Whenever possible, we would advise a vocal chorus to be used, especially in "marching off."

THE "MARCH OFF."

"The Banks of Allan Water."

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is common time (C). The first system consists of four measures. The second system also consists of four measures. The third system consists of four measures, ending with a double bar line. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment.

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